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the exhibition promises to be one of unusual merit. In the case of a number of the best of the younger artists, their pictures this year appear to be realizations of the "promises" shown by their pictures in the past. I know at least a dozen young men, who have sent to the Academy, this year, unmistakably the best work they have ever done.

There are several reasons why the number of pictures sent to the Academy this year is larger than ever before. In the first place, the Hallgarten and Clarke Exhibition prizes have had considerable influence in the matter; then the rule that "any Associate failing to exhibit for two years in succession shall forfeit his membership," has brought in a large number of works from Associates who have exhibited very irregularly in the past few years; but aside from both of these causes, it is also a fact that the number of artists in this country is constantly increasing, and that each year, for several years back, there has been a marked increase in the number of works sent to the Academy, over the number sent in the previous year.

#### THE ART UNION EXHIBITION.

THE attendance at the Art Union Exhibition, during the past month, has been fair during the pleasant weather and small on the unpleasant days. As the days have been dark and unpleasant for the most part, the average attendance has been comparatively small. A number of new pictures have been received, and "On the Classic Beargrass," by Carl C. Brenner, of Louisville, Ky.—illustrated in the last number of THE ART UNION—has recently been sold. Among the new oil pictures received may be mentioned "Psyche," by Walter Satterlee; "A Rocky Pasture," Virginia Granbery; "Interior of Ann Hathaway's Cottage," L. M. Wiles; "Autumn Gatherings," H. A. Granbery; "Wild Flowers," Julia Dillon; "Love Among the Quakers," F. Schuchardt, Jr.; "Near the Coast, New Jersey," M. De Forest Bolmer; "Near St. Augustine, Fla.," G. H. McCord; "Autumn," Widgery Griswold; "Near the Sea," Peter Moran, and "A Summer Afternoon in Ulster County, N. Y.," Kruseman Van Elten. The following works have also been added to the water color collection: "Indian Summer," by R. M. Shurtleff; "Uncle Primus," and "An Old Furnace in Ulster County," by Mary Kollack, and "The Surf at Southampton," "Sunset," "Isle of Shoals," "Willows at Newburyport," "Apple Blossoms," and "An Orchard, Southampton," by A. T. Bricher.

#### INCREASE OF MEMBERSHIP.

AT a recent meeting of the Board of Control of THE ART UNION, eight active members were elected:

A. M. FARNHAM, Newburgh, N. Y.  
WILLIAM MAGRATH, Washington, D. C.,  
CHARLES LANMAN, Washington, D. C.,  
W. L. SHEPPARD, Richmond, Va.,  
W. F. LANSIL, Dorchester, Mass.,  
J. A. S. MONKS, New York,  
J. WILLIAM PATTISON, New York,  
DAVID NEAL, Munich.

#### FRAUDS IN ART.

##### —SECOND PAPER.—

THE Dumas-Trouillebert-Corot matter, to which reference was made last month in this connection, is not yet ended. Although the picture was fairly traced back to the studio of Trouillebert, its course thitherward has been interrupted, and various legal complications are liable to grow out of this interruption. It will be remembered that M. Dumas bought the picture from M. Georges Petit, a well-known dealer, for twelve thousand francs, and that after the greatly-worshipped Corot had turned out to be merely a Trouillebert, he returned it to the dealer and received back his money. M. Petit had bought the picture from Tedesco Brothers, prominent dealers, for nine thousand francs, and he in turn took back the picture to the Tedescos and received his nine thousand francs again. Tedesco Brothers then published a card, stating that they had bought the picture from M. Cordeil, a picture restorer, and Cordeil explained that the picture had been left with him by a M. De Beum, in 1880; that he did not pretend to expert knowledge of modern pictures, and had sold the work, through a M. Kiewert, to Tedesco Brothers for four thousand francs,—of which he and Kiewert each received two hundred francs as commission for the sale. M. De Beum, whoever he is, is not to be found, neither can be discovered the man who sold him the picture. However, M. Trouillebert is able to show that he sold this identical picture, seven or eight years ago, to M. Voisinot, a colorman of the Rue Notre Dame de Lorette, for three hundred francs. M. Voisinot, after keeping it in his window for a year or two (all the while bearing the signature "Trouillebert,") sold it to a M. Rose for four hundred francs. M. Rose is not to be found. Between the time that M. Rose bought the picture, however, and the time the Tedescos sold it to M. Petit, the transformation of the word "Trouillebert" into the word "Corot" took place, by which simple miracle the value of the painting appreciated from four hundred francs to nine thousand!

But now comes the interesting portion of this remarkable story. When the Tedescos discovered that the person from whom they had bought the picture through Cordeil was not to be found, they looked at the picture again, and concluded that it was really a Corot, after all, and that Trouillebert was a wicked falsifier to claim that he had painted it, and that the friends of Trouillebert who asserted that they had seen him paint it were also devoid of truthfulness. Trouillebert himself then came forward and filed a petition to have the picture sequestered until three experts should agree that it was really his instead of Corot's, when he should request authority to re-establish his own signature. He also claimed heavy damages.

The case came up before the courts some time ago, but a serious hitch occurred in the proceedings. The artist Gérôme, chosen as an expert, for a referee, refused to act, and then M. Cléry, who was to plead for Tedesco Brothers, refused the brief. It now seems somewhat doubtful whether or not the case will get before the court.